ENCOUNTERS I

Sunday, February 4, 1990 at 8 pm

ENCOUNTERS II

Sunday, March 18, 1990 at 8 pm

Convocation Hall, Arts Building, University of Alberta

The Encounters series showcases faculty composers, performers, students and friends in an eclectic series of concerts involving a variety of performance media.

department of

Music

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ENCOUNTERS I

Sunday, February 4, 1990 at 8 pm

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Programme:

Arcady Dubensky

Concerto Grosso for Three Trombones and Tuba

This Russian-American violinist and composer settled in New York in 1921. As a member of the New York Philharmonic Orchestra until 1953 he worked with the greatest performers and conductors of his day. He was undoubtedly conservative in his compositions, but the unusual combinations for which he wrote brought him significant attention, e.g. *Fugue for 18 violins, Quartet for 4 double basses, Suite for 9 flutes, Trumpet Overture for 18 toy trumpets.* His *Concerto Grosso* in its orchestral form was premiered by the New York Philharmonic with the celebrated 1950s low brass section of Pulis, van Haney, Ostrander and Bell as soloists. This alternative version excludes the orchestra.

Performers: John McPherson, Ivan Mast, Christopher Taylor, trombones; Scott Whetham, tuba

Franz Schubert

Five Songs

Fahrt zum Hades

Wie Ulfru fischt

Der Sieg

Auf der Donau

Heliopolis

These five songs were composed to lyrics of Johann Mayrhofer, a poet and close friend of Schubert. Mayrhofer's verses had a profound effect on Schubert and inspired the composer to create music which is surpassed only by his settings of texts by Goethe and Schiller. These songs, as they are presented here, were originally conceived for the bass voice.

Performers: Alan Ord, bass; Alexandra Munn, piano

Henri Tomasi

Être ou ne pas Être

Henri Tomasi, *Prix de Rome* winner in 1925, was a brilliant orchestrator and composer. Influenced by his contemporaries, especially Ravel, Tomasi's works are rich, exotic and sometimes violent. *Être ou ne pas Être,* named after Hamlet's monologue *To be or Not to Be,* is a facinating, rather unusual work with a recitative-like solo tuba line against a trombone trio accompaniment. This composition affords the tuba an opportunity to show its excellent capacity for performance in a lyrical style.

Performers: John McPherson, Ivan Mast, Christopher Taylor, trombones; Scott Whetham, tuba

Wolfgang Amadeus Mozart

Trio in E flat, K498 "Kegelstatt"

Mozart's love for the clarinet is clearly heard in this masterpiece. The clarinet's distinctive sound, together with that of the viola (another of the composer's favourites), produces exceptional warmth and blend of tone colour. Combine these with the work's emotional character and we hear Mozart foreshadowing the spirit of Romanticism.

Performers: Dennis Prime, clarinet; Michael Bowie, viola; Helmut Brauss, piano.

Ralph Vaughan Williams

On Wenlock Edge (Text: AE Housman)

Just before producing this intimate song cycle (from Housman's poems *A Shropshire Lad*) Vaughan Williams studied with Ravel in Paris. Far from that experience *'Frenchifying'* his music, the composer returned with a clarified awareness of his role as a composer. *On Wenlock Edge* was the first of his works to attract serious attention and contains the unmistakeable qualities that mark Vaughan Williams as the quintessential English composer.

Performers: Lary Benson, tenor; Alexandra Munn, piano; Norman Nelson, Steve Bryant, violin; Michael Bowie, viola; Derek Gomez, violoncello

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Malcolm Forsyth, William H. Street, Artistic Directors

Tickets are available from the Department of Music: Adults $5.00, Students & Seniors $3.00. The program is subject to change without notice, please contact the Department of Music, 3-82 Fine Arts Building, 492-3263.

ENCOUNTERS II

Sunday, March 18, 1990 at 8 pm

Convocation Hall, Arts Building, University of Alberta

Programme:

Garth Hobden

Triceratops

This electroacoustic work for brass trio and tape was written for, dedicated to and named after the group **Triceratops.** It is a sonic exploration of both traditional and extended instrumental techniques in which every component of the composition, including the tape accompaniment, is derived from the brass trio itself. Garth Hobden teaches electronic music composition in the Department of Music and is in great demand as a recording engineer and producer for a variety of musical projects.

Performers: Dawn Hage, trumpet; Kay McCallister, horn; Ken Read, trombone

Malcolm Forsyth

The Dong with a Luminous Nose

Edward Lear's *A Book of Nonsense (1846),* from which the text for *The Dong with a Luminous Nose* is taken, was originally intended for the amusement of the children of friends. The Dong is a pathetic nonsense character trapped in the hopeless pursuit of unattainable bliss in a melodramatic scenario at times tragic and, at others, comic. Malcolm Forsyth, Professor of Music at the University of Alberta, was the recipient of a 1987 Juno Award for his compositions and was named Composer of the Year in 1989 by the Canadian Music Council.

Performers: Harold Wiens, baritone; Michael Bowie, viola; Janet Scott-Hoyt, piano

Oskar Morowetz

Sonata for Trumpet and Piano

Oskar Morowetz was born in Czechoslovakia and moved to Canada in 1940 at the age of 23. Since that time he has established himself as one of Canada's leading and most frequently performed composers. Oskar Morowetz was Professor of Composition at the University of Toronto from 1958 until his retirement. He has been awarded Canada Council Senior Arts Fellowships three times for his contribution to Canadian Music. In 1983 the CBC paid tribute to him by issuing an anthology of his music on seven records.

Performers: Fordyce Pier, trumpet; Janet Scott-Hoyt, piano

Johannes Brahms

Quintet for Clarinet and String Quartet, Opus 115

In 1890, with the completion of his *String Quintet Op. 111,* Brahms contemplated ending his career as a composer, but in the following year he heard and met the clarinettist Richard Mühlfeld. This friendship stimulated the composer to write a number of works featuring the clarinet, including the *Quintet for Clarinet and String Quartet, Op. 115.* This Quintet is remarkable for its emotional intensity and for the composer's ingenious treatment of the tone colours of the instruments.

Performers: Dennis Prime, clarinet; Norman Nelson, Steve Bryant, violin; Michael Bowie, viola; Derek Gomez, violoncello

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Design: Cindy Bouwers

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